

# LE CONCERT AU SALON

## CHOIX de PIÈCES FAVORITES.

—>>> SUITE VI. <<<—

N°	C.	N°	C.
451. Андре, J. Анюта. <i>Песня</i> . . . . .	25	501. Godard, B. Sérénade à Mabel . . . . .	25
452. Ascher, J. Op. 95. Chant Lithuanien . . . . .	30	502. . . . . Сивая берода. <i>Сказка</i> . . . . .	25
453. Bachmann, G. Berceuse . . . . .	25	503. Godefroy, A. Op. 102. Bonne humeur . . . . .	25
454. . . . . Comme il est loin . . . . .	25	504. *Gori, A. Talons Louis XV. <i>Gavotte</i> . . . . .	25
455. . . . . Fleurs des champs. <i>Idylle</i> . . . . .	25	505. Gounod, Ch. Le lierre. <i>Pièce de salon</i> . . . . .	25
456. . . . . Les hirondelles. <i>Valse Caprice</i> . . . . .	30	506. . . . . Réverie . . . . .	25
457. . . . . Sourire du printemps. <i>Mazurka de salon</i> . . . . .	25	507. . . . . Romance sans paroles . . . . .	15
458. Baumfelder, F. Scherzando . . . . .	15	508. . . . . Le soir. <i>Romance sans paroles</i> . . . . .	15
459. . . . . Молитва . . . . .	15	509. . . . . Stella-Mars . . . . .	25
460. Beaumont, P. Souvenir de Séville . . . . .	15	510. . . . . Venise. <i>Romance sans paroles</i> . . . . .	25
461. Becker, G. Toujours gai . . . . .	15	511. Gregh, L. Op. 5. Les Bergers-Watteau. <i>Air de danse</i> <i>Style Louis XV</i> . . . . .	25
462. Beethoven, L. van. Op. 47. Andante de la sonate dé- diée à R. Kreutzer . . . . .	15	512. . . . . 29. Parais à la fenêtre. <i>Sérénade</i> . . . . .	25
463. Behr, Fr. Op. 56. Fleur de Thé. <i>Polka de salon</i> . . . . .	25	513. Kienzl, W. Chewal . . . . .	15
464. . . . . 484. La Zingaresa . . . . .	25	514. Kirchner, Th. Habanera de Pablo de Sarasate . . . . .	30
465. . . . . 577. Un mot d'amour . . . . .	25	515. . . . . Грѣзы въ саду. <i>Романс</i> . . . . .	15
466. . . . . 580. Съ новымъ годомъ. <i>Салонная</i> <i>полька</i> . . . . .	25	516. *Кошаты, Г. На чужбинѣ. <i>Verlassen</i> . . . . .	15
467. . . . . 627. № 1. Jasmin. Жасминъ . . . . .	15	517. Kruckow, R. Op. 7. № 3. Valse . . . . .	25
468. . . . . 2. Rittersporn. Колокольчики . . . . .	15	518. Krug, D. Op. 314. Ungarischer Walzer-Caprice . . . . .	40
469. . . . . 3. La Violette. Фиалка . . . . .	15	519. Kuhe, W. Fantaisie de l'opéra Le Micado de A. Sullivan . . . . .	60
470. . . . . Bébé . . . . .	15	520. Lange, Georg. Op. 7. Claire de lune . . . . .	25
471. . . . . Les colombes . . . . .	15	521. Lange, Gust. Op. 282. Ночные пѣсни. <i>Салонный вальс</i> . . . . .	30
472. . . . . Первая фиалка . . . . .	15	522. . . . . 318. Военный экспромптъ . . . . .	25
473. Bendel, Fr. Op. 36. № 1. Chant d'amour . . . . .	15	523. . . . . 323. La Napolitana . . . . .	25
474. . . . . 125. 2. Chant du soir . . . . .	25	524. . . . . 438. Pimperlin et Pimperline. <i>Gavotte</i> . . . . .	30
475. . . . . Romance sans paroles . . . . .	15	525. Lebeau, A. Op. 98. Chanson Moldave. <i>Caprice caractéristique</i> . . . . .	30
476. Berens, H. Valse andalouse . . . . .	30	526. . . . . Fantaisie de l'opéra Carmen . . . . .	25
477. *Bleichmann, J. Op. 7. № 4. Nouvelette . . . . .	40	527. Leblanc, O. Op. 33. Fidelia. <i>Danse espagnole</i> . . . . .	25
478. Bohm, Ch. Op. 156. Moli. <i>Valse</i> . . . . .	25	528. Лессманъ, O. Op. 19. № 3. Отчего. <i>Мелодия</i> . . . . .	15
479. . . . . 315. № 2. Amaranthe . . . . .	25	529. Leybach, J. Op. 308. Estramadura. <i>Danse espagnole</i> . . . . .	30
480. . . . . 316. 1. Ma mie. <i>Valse styrienne</i> . . . . .	25	530. *Львовъ, Н. Не пой, красавица, при мнѣ . . . . .	50
481. . . . . 327. 10. Victoria. <i>Gavotte</i> . . . . .	25	531. . . . . Увы, завяли эти розы. <i>Ром. О. Стуконенко</i> . . . . .	50
482. *Briol, O. Rondinella . . . . .	15	532. . . . . Фантазія на тему А. Н. Сброва . . . . .	50
483. Bülow, H. Op. 21. № 4. Intermezzo fantastico . . . . .	15	533. *Mann, A. Op. 15. Les soupirs . . . . .	30
484. Croisez, A. Presque rien. <i>Romance</i> . . . . .	25	534. *Марковъ, H. Op. 15. Казачекъ . . . . .	40
485. *Давыдовъ, B. Op. 37. Мазурка . . . . .	30	535. . . . . 20. Русская . . . . .	40
486. Delibes, L. Scène et Valse de la poupée du ballet <i>Coppélia</i> . . . . .	30	536. Mattel, P. Idylle. <i>Mélodie</i> . . . . .	25
487. . . . . Air de l'opéra Lakmé, arr. par Ch. Neustedt . . . . .	25	537. . . . . Pensée mélancolique . . . . .	25
488. Dessace, L. Op. 26. Vieux et jeunes. <i>Fantaisie</i> . . . . .	30	538. Meyer, L. Op. 99. Oh! beau monde . . . . .	30
489. D'Orso, Fr. Op. 19. En Ballon! <i>Polka-Galop</i> . . . . .	25	539. . . . . 115. Caprice d'une jeune fille . . . . .	30
490. Durand, J. Op. 8. Murmure. <i>Romance sans paroles</i> . . . . .	25	540. Moszkowski, M. Op. 45. № 2. Guitarre . . . . .	30
491. Durand, L. Op. 56. Soirée Egyptienne . . . . .	25	541. Никеринъ, H. Салонный галопъ . . . . .	40
492. . . . . Comme à vingt ans. <i>Romance</i> . . . . .	20	542. Овцынъ, M. Op. 4. № 2. Серенада . . . . .	25
493. Flotow, F. Boléro de l'opéra Indra . . . . .	20	543. *Pawlikowsky, E. Valse-Etude . . . . .	60
494. *Gobi, Ch. Sérénade . . . . .	40	544. . . . . Пѣсня безъ словъ . . . . .	30
495. Godard, B. Op. 66. № 2. Lanterne magique . . . . .	25	545. Scharwenka, X. Op. 38. № 2. Nocturne . . . . .	15
496. . . . . 75. Quatrième Valse . . . . .	40	546. Smith, S. Op. 164. Fantaisie de l'opéra Tannhäuser . . . . .	40
497. . . . . 83. Au matin . . . . .	25	*Вагнеръ, P. Четыре фантазіи изъ трилогіи Нольцо Nibelunga, arr. Ю. Нагелемъ . . . . .	
498. . . . . 86. Promenade en mer . . . . .	25	547. . . . . № 1. Золото Рейна . . . . .	50
499. . . . . 109. 3-me Gavotte . . . . .	25	548. . . . . 2. Валькирія . . . . .	50
500. . . . . Торжественный маршъ . . . . .	30	549. . . . . 3. Зигфридъ . . . . .	50
		550. . . . . 3. Гибель боговъ . . . . .	50



\*Propriété de l'éditeur

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# Lanterne magique.

CHOPIN.

VALSE.  
Tempo rubato.

BENJAMIN GODARD, Op. 66, No 2.

PIANO

*pp* *cresc.*

*un poco rallentando a tempo*  
*mf* *dim.* *pp* *cresc.*

*un poco rall.* *mf* *dim.* *p* *a tempo*

*cresc.* *f*

*p*

First system of musical notation. The right hand features a melodic line with a crescendo, followed by a rallentando and a forte (f) section. The left hand provides harmonic support with chords and single notes. The system concludes with a 'meno mosso' tempo change and a 'molto marcato' section with a 'con fantasia' instruction.

Second system of musical notation. The right hand begins with an 'animato' tempo and a crescendo, followed by a 'rall. molto' section. The left hand includes a 'cresc.' marking and a 'ff' (fortissimo) dynamic. The system ends with a 'dim.' (diminuendo) and a 'p' (piano) dynamic.

Third system of musical notation. The right hand continues with an 'animato' tempo and a crescendo, followed by a 'f' (forte) section and a 'dim.' (diminuendo) section. The left hand includes a 'cresc.' marking and a 'rall. molto' section. The system ends with a 'p' (piano) dynamic.

Fourth system of musical notation. The right hand features a 'a tempo' section with a '2 3 1' fingering pattern and a 'cresc.' marking. The left hand includes a 'pp' (pianissimo) dynamic and a 'cresc.' marking.

Fifth system of musical notation. The right hand features a 'f' (forte) section and a 'p' (piano) section. The left hand includes a 'f' (forte) section and a 'p' (piano) section.

Sixth system of musical notation. The right hand features a 'cresc.' (crescendo) section and a 'f' (forte) section. The left hand includes a 'cresc.' (crescendo) section and a 'f' (forte) section.

Più moderato con molta fantasia.

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics: *p* (piano) in the first measure, *cresc.* (crescendo) in the second, and *f* (forte) in the third. Fingering: Treble staff has 2, 3, and 3; Bass staff has 5, 3, 2, and 3, 2.

Second system of musical notation. Treble and bass staves. Treble staff continues with quarter notes D5, C5, B4, and A4. Bass staff continues with quarter notes C3, B2, A2, and G2. Dynamics: *dim.* (diminuendo) in the first measure, *p* (piano) in the second. Fingering: Treble staff has 2, 5, 1, 4, and 2, 1, 3, 1; Bass staff has 3, 2, and 1, 2.

Third system of musical notation. Treble and bass staves. Treble staff continues with quarter notes G4, F4, E4, and D4. Bass staff continues with quarter notes F2, E2, D2, and C2. Dynamics: *cresc.* (crescendo) in the first measure, *rall.* (rallentando) in the second, and *pp* (pianissimo) in the third. Fingering: Treble staff has 2, 3, 1, 3, and 1, 3; Bass staff has 2, 3, 1, 3, and 1, 3. A double bar line with a repeat sign is at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes C4, B3, A3, and G3. Bass staff continues with quarter notes B1, A1, G1, and F1. Dynamics: *a tempo* (return to tempo) in the first measure, *mf* (mezzo-forte) in the second, *pp* (pianissimo) in the third, and *p* (piano) in the fourth. Fingering: Treble staff has 2, 3, 1, 3, and 5, 3, 1, 3; Bass staff has 2, 3, 1, 3, and 2, 3, 1, 3.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes F3, E3, D3, and C3. Bass staff continues with quarter notes E1, D1, C1, and B1. Dynamics: *p* (piano) in the first measure. Fingering: Treble staff has 2, 1, 5, 3, and 2, 1, 5, 3; Bass staff has 2, 1, 5, 3, and 2, 1, 5, 3.

*cresc.* *un poco rall.* *dim.* *f*

*a tempo* *p* *cresc.*

*meno mosso* *a tempo vivace* *f* *p* *pp*

*pp*

*pp*